

Camera Script
BBC-1

2316/9050

DOCTOR WHO (Serial PP)

"THE ENEMY OF THE WORLD"

T x 67

by
David Whitaker

EPISODE ONE

PRODUCER:	INNES LLOYD
DIRECTOR:	BARRY LETTS
P.A.	Martin Lisemore
A.F.M.	Edwina Verner
Assistant:	Patricia Stern
DESIGNER:	Christopher Pemsel
STORY EDITOR:	Peter Bryant
COSTUMES:	Martin Baugh
MAKE-UP:	Sylvia James
T.M.1:	Howard King
T.M.2:	Fred Wright
Sound Supervisor:	Tony Millier
Grams:	Pat Heigham
Crew:	Thirteen
Vision Mixer:	Clive Halls
Floor Assistant:	Roger Singleton-Turner

STUDIO D, LIME GROVE

SATURDAY, 2ND DECEMBER, 1967.

08.30 - 10.30	Set and Light
10.30 - 13.00	Camera Rehearsal (with TK-5 from
13.00 - 14.00	Lunch 11.30)
14.00 - 19.00	Camera Rehearsal
19.00 - 20.00	Dinner
20.00 - 20.30	Sound and vision Line-Up

TELERECORD

20.30 - 21.45 VTM/4T/42231
(21.30 - 21.45 on 35mm. (35M/4T/42231))

TRANSMISSION: SATURDAY, 23RD DECEMBER.

c a s t l i s t

In order of appearance:

DOCTOR WHO PATRICK TROUGHTON
JAMIE FRAZER HINES
VICTORIA DEBORAH WATLING
ANTON HENRY STAMPER
TIBOR (renamed ROD) RHYS McCONNOCCHIE
OTTO (renamed CURLY) SIMON CAIN
ASTRID MARY PEACH
GILES KENT BILL KERR
DONALD BRUCE COLIN DOUGLAS

Non-speaking:

Security Guard (also Ep.2): Peter Bennett

"THE ENEMY OF THE WORLD"Running OrderEPISODE ONE

SCENE	DESCRIPTION	LIGHT	CHARACTERS	SHOTS	PAGES	CAMS	BOOMS
	T/K SEQ. ONE: Opening Titles (32") Beach(2'06) <u>DUR: 2.38</u>						
1	INT. HOVERCRAFT CABIN	DAY	Anton Rod Curly	2-4	3/4	4A, 3A.	A1.
R E C O R D I N G B R E A K (1)							
2	INT. GILES KENT'S OFFICE	DAY	Astrid Anton(OOV)	4-	4/5	2A.	B1.
3	INT. HOVERCRAFT CABIN	DAY	Anton Rod Curly Astrid(OOV)	5-6	5	4A. 3A.	A1.
4	INT. GILES KENT'S OFFICE	DAY	Astrid Anton(OOV)	7-8	5/6	2A. 1A.	B1.
5	INT. HOVERCRAFT CABIN	DAY	Anton Rod Curly Astrid(OOV)	9-11	6	4A. 3A.	A1.
6	INT. GILES KENT'S OFFICE	DAY	Astrid Anton (OOV)	12	7	2A. 1A.	B1.
7	INT. HOVERCRAFT CABIN	DAY	Anton Rod Curly	13-14	7	4A. 3A.	A1.
8	INT. GILES KENT'S OFFICE	DAY	Astrid Giles(on screen)	15-18	7/8	2B. 5A.	1A (Vidi- con) B1 (Desk Mik)
	T/K SEQ. TWO: a) Beach b) Int. Heli- copter c) Beach d) Outside Astrid's Bungalow <u>DUR: 6'18"</u>						

SCENE	DESCRIPTION	LIGHT	CHARACTERS	SHOTS	PAGES	CAMS	BOOMS
9	INT. ASTRID'S BUNGALOW	DAY	Astrid Doctor Jamie Victoria	19-41	14/19	2C.1B. 4B.	B2.A2.
	<u>T/K SEQ. THREE:</u> Outside Astrid's Bungalow <u>DUR: 9"</u>						
10	INT. ASTRID'S BUNGALOW	DAY	Astrid Doctor Jamie Victoria Rod Anton Curly	42-54	20/21	2C.1B. 4B. 3A/B.	B2.A2.
	<u>T/K SEQ. FOUR:</u> Outside the Bungalow. <u>DUR: 12"</u>						
11	INT. ASTRID'S BUNGALOW	DAY	Anton Curly	55	22	3B.	A2
	<u>T/K SEQ. FIVE:</u> Outside the Bungalow. Helicopter blows up. <u>DUR: 31"</u>						
12	INT. GILES'S OFFICE. (B.P. Insert) (SAL.at U.N.)	NIGHT	Giles Kent Astrid Doctor Jamie Victoria	56-67	22/25	4C.2D. 1C.	A3.B3.
13	INT. GILES'S OFFICE.(B.P. Insert: Stills)	NIGHT	(As Sc.12)	68-81	25/27	4C.2D. 1C.	A3.B3.
14	INT. GILES'S OFFICE.	NIGHT	Giles Kent Astrid Doctor Jamie Victoria Bruce Guard	82- 115	27/33	4C.2D. 1C.	A3.B3.
R E C O R D I N N G B R E A K (2)							
14A	INT. GILES'S OFFICE		Bruce Doctor	116- 117	34	1C.4C.	
	CLOSING TITLES (Roller & Slides)					3B.	

DOCTOR WHO : PP : "THE ENEMY OF THE WORLD"

EPISODE ONE

1. 4 A
 AMPEX CLOCK

Boom A1

F/U TELFCINE ONE: (2!38")

OPENING TITLES (Dur: 32")

S.O.F.
Opening
Title
Music

S/IMP. SLIDES: (at 20")

- 1) THE ENEMY OF THE WORLD
- 2) by DAVID WHITAKER
- 3) EPISODE ONE

FADE SOUND AND VISION

FADE UP SOUND AND VISION

Ext. Beach. Sand Dunes.
Day.

The Tardis appears.
DOCTOR WHO comes out
followed by JAMIE and
VICTORIA.

JAMIE: Hey, where are we,
Doctor?

DOCTOR: (WITH CHILDLIKE GLEE)
We're at the seaside - that's
where we are. And that's all
that matters.

JAMIE: (LOOKING WORRIED) Aye,
but where?

VICTORIA: Yes, Doctor. We must
know.

DOCTOR: Oh do stop fussing,
you two.

He runs across the sand
to the edge of the sea,
and takes off his shoes.
JAMIE and VICTORIA
exchange a look.

DOCTOR: Come on, both of you.
Hey, I tell you what, go and see
if you can find some buckets and
spades in the Tardis.

JAMIE: Buckets and spades, is he
going to dig for worms?

VICTORIA: No, he wants us to
play sandcastles.

JAMIE: Sandcastles! What does
he think we are - a couple of
children!

The DOCTOR sees a
Hovercraft coming out
of the sea. He waves.

By the Hovercraft. Day.

ANTON: Hey Rod! Pass me those
binoculars.

ROD (TIBOR) opens hatch
and hands them to ANTON.

TIBOR: What's biting you?

ANTON: Some crazy nut dancing a jig.
Hey wait a minute!. Can't be!

OTTO: What is it?

ANTON: Get below fast! Both of you'.
Move!!

He climbs into the
Hovercraft and closes
the hatch.

Beach. Sand Dunes.
Day.

The DOCTOR is still
paddling while
JAMIE and VICTORIA
watch with disgust.

VICTORIA: Mind you don't get your
trousers wet!

DOCTOR WHO: It's marvellous, you
don't know what you're missing.

He does a little dance,
and stubs his toe on
a stone. JAMIE
roars with laughter.

END TELECINE ONE

(4A.3A.)

2. 3 A 24 /
Loose 3-s:
TIBOR/OTTO/
ANTON

1. INT. HOVERCRAFT CABIN. DAY. A1

(THREE MEN ARE IN THE
CABIN.

ANTON IS THE ELDEST,
AND THE LEADER, A THICK
SET, GREYING MAN.

TIBOR IS A QUIET, TALL
MAN AT PRESENT READING
A MAGAZINE.

OTTO, MUCH THE SAME AGE
AS TIBOR - IN HIS TWENTIES
IS ATHLETIC LOOKING, RATHER
WILD AND UNRESTRAINED.
HE IS LOOKING THROUGH THE
BINOCULARS)

OTTO: (SOFTLY) I don't believe it!
I just don't believe it. What's he
doing here?

PUSH IN
tighter

(OTTO HANDS THE GLASSES
TO TIBOR AND PULLS HIM
TO HIS FEET)

Over there in the water.

(4 next)

(TIBOR ADJUSTS THE
BINOCULARS AND AIMS
THEM AT THE BEACH)

TIBOR: You're right up the flaming
creek, Curl. He'd never ... well,
what do you know? You're right -
it is him!

OTTO: What are we going to do?

(THERE IS A MOMENT'S PAUSE.)

3. 4 A 16 /
MCU ANTON

ANTON MOVES ACROSS TO
THE CONTROLS. HE
DETACHES A FUTURISTIC
LOOKING MICROPHONE/RECEIVER
ON THE SIDE OF WHICH IS A
TINY DIAL.

ANTON ADJUSTS THE DIAL
AND THEN PRESSES THE
CENTRE OF THE DIAL WITH
HIS THUMB)

RECORDING BREAK

4. 2 A 35 / 2. INT. GILES KENT'S OFFICE. DAY. B1

MLS. Full
shot.
ASTRID R.C.
SCREEN b/g.

(ASTRID, AN ATTRACTIVE
LOOKING GIRL IS STANDING
IN THE OFFICE IN FRONT
OF A WALL MAP WHICH IS
COVERED BY A PLASTIC-
GLASS SHEET.

ASTRID IS DRAWING ON
THIS SHEET WITH A
CRAYON AND A RULER, A
LINE FROM AUSTRALIA TO
A POINT SOMEWHERE IN
CENTRAL EUROPE.

CRAB her L.

FROM BEHIND HER ON THE
DESK THERE COMES AN
URGENT "BLEEP-BLEEP"
SOUND.

ASTRID MOVES TO THE DESK
SLIDES OPEN A PANEL AND
PICKS OUT A SIMILAR
MICROPHONE/RECEIVER AS
THAT USED EARLIER BY
ANTON)

MB
(4 on 2)

- 5 -

ASTIRD: Yes?

ANTON: (O.V) This is Anton.

ASTRID: Where are you?

(ASTRID MOVES TO THE
MAP, CARRYING THE
MICROPHONE/RECEIVER WITH
HER, THE WIRE TRAILING
OUT BEHIND HER)

ANTON: (O.V) Ten miles West of
Cape Arid. Listen ...

ASTRID: Wait. What are you doing
out there?

(ASTRID FINDS THE SPOT
ON HER MAP)

5. 4 A 16 /
MCU ANTON

3. INT. HOVERCRAFT CABIN. DAY.

ANTON: What do you think we're
doing. Fishing.

ASTRID: (O.V) I wouldn't be surprised.

6. 2 A 16
MCU ASTRID

ANTON: Well we've caught a whale
this time. He's here! /

ASTRID: (O.V) Impossible!

ANTON: It's him all right. No
shadow of doubt about it.

ASTRID: You must be making a
mistake ...

(4 next)

4. INT. GILES KENT'S OFFICE. DAY.
- 5 -

(6 on 2)

- 6 -

7. 4 A 8 ASTRID: ... y u must be! /
CU ANTON

8. 2 A 16 ANTON: (O.V) Look.
CU ASTRID There are three of us here. We've
all had a look. /

ASTRID: All right. If you're as
certain as that I'll contact
Giles and ...

ANTON: (O.V) No.

9. 4 A 8 / 5. INT. HOVERCRAFT CABIN. DAY.
CU ANTON

10. 1 A 8 ANTON: We'll handle this
CU ASTRID ourselves. /

(ANTON GLANCES SIDEWAYS
AND WATCHES AS TIBOR
AND OTTO BREAK OUT SOME
FUTURISTIC GUNS FROM A
LOCKER)

11. 4 A 8 ASTRID: (O.V) You'll do nothing
CU ANTON without Giles agreement ... /

ANTON: There isn't time to wait.

ASTRID: (O.V) Make time.

ANTON: If you think I'm going to
pass up a chance like this ...

6. INT. GILES KENT'S OFFICE. DAY.

(1 next)

- 6 -

(11 on 4)

- 7 -

12. 1 A 8 ANTON: (O.V) ... y u're crazy./

ASTRID: At least wait 'til I get there.

(THERE IS A BUZZING FROM THE MICROPHONE/RECEIVER)

ASTRID: Anton, Anton

ASTRID PRESSES HER
BUTTON FRANTICALLY)

13. 3 A 24 / 7. INT. HOVERCRAFT CABIN. DAY.
3-s TIBOR/OTTO/
ANTON

(ANTON PULLING OUT THE
PLUG ATTACHED TO TO THE
WIRE OF HIS MICROPHONE/
RECEIVER)

ANTON: Alright, Rod, get her started.

(OTTO MOVES TO THE CONTROLS.

TIBOR HANDS ANTON ONE OF
THE GUNS AND ANTON SNAPS
THE B EACH MECHANISM
PROFESSIONALLY. HIS EYES,
HIS FACE SHOW THAT HE
MEANS BUSINESS.

GRAMS: HOVER. ENGINE

14. 4 A 8 /
CU ANTON'S HANDS

AROUND THEM THE SUDDEN
WHINE OF THE HOVERCRAFT,
THE BUILDING UP OF ITS
POWER BEGINS TO SOUND)

15. 2 B 24 / 8. INT. GILES KENT'S OFFICE. DAY.
O/S 2-s:
ASTRID/MONITOR,
fav. MONITOR

(N.B. on Monitor, Cam. 5A CU Giles Kent)
(1 next)

(GILES KENT'S FACE IS ON
THE VIDEOPHONE SCREEN)

ASTRID: Giles, that's just what I
said. How could it be him ...

16. 1 A 8 GILES: It's mistake ... It must
 CU ASTRID be ... /

17. 2 B 24 ASTRID: Anton was definite. He's
 2-s ASTRID/MONITOR going to kill him. /

PUSH IN to
CU MONITOR

GILES: Go after them. Stop them.

ASTRID: But, Giles ...

18. 1 A 35 GILES: I don't care what you do,
 MLS ASTRID L. Astrid, but stop them - /
 CRAB L. and PAN R.
 with her.

TELECINE TWO: (6'18")

Ext. Beach. Sand Dunes.
Day.

The DOCTOR is putting DOCTOR: Ah, that's better. Nothing
on his shoes. like a dip to freshen yourself.

JAMIE: That's a funny boat.

DOCTOR WHO: It's not a boat - it's
a hovercraft. It floats on the air,
not the sea.

JAMIE: Och, get away! I'm too
old for fairy tales.

DOCTOR WHO: It's true.

VICTORIA: What a terrifying thing.
It's like a sea monster.

JAMIE: We'll soon get a closer
look - it's coming inland.

The DOCTOR looks
worried.

DOCTOR WHO: I don't like the look of this.

VICTORIA: Why, what's the matter?

DOCTOR WHO: Come on.

JAMIE: But Doctor . .

DOCTOR WHO: Don't argue, run.

At this moment, OTTO, from the deck of the rapidly approaching hovercraft, fires a shot at the DOCTOR.

The three of them run up the beach towards the sand dunes but the hovercraft comes out of the sea onto the beach, and the firing continues. DOCTOR WHO and the others take cover.

MUSIC

JAMIE: If only we had a gun!

VICTORIA: But why do they want to harm us?

DOCTOR WHO: Why, indeed. Well, what now?

JAMIE: There might be something on the other side of that incline over there.

DOCTOR WHO: We'll try it - not much cover here.

VICTORIA: Perhaps we've landed in a world of madmen.

DOCTOR WHO: They are human beings from Earth, if that's what you mean.

DOCTOR WHO: Indulging their favourite pastime of destroying their own species.

The hovercraft has stopped, and the three men are getting out.

ANTON signals to OTTO to circle round to the right while he and TIBOR attack from the left. They come towards the sand dunes.

DOCTOR WHO: Time to go, I think.

Keeping low, they run into the dunes only to meet OTTO. Before he can fire, JAMIE knocks him out.

VICTORIA: Oh, well done.

JAMIE: Come on!

DOCTOR: What's that?

The sound of a helicopter can be heard.

TIBOR: I know those markings - that's Astrid's runabout. What's she doing here?

(TELECINE TWO, Cont.)

- 11 -

ANTON: Interfering. Let's get him quick.

They also leave OTTO and go. The helicopter lands near the DOCTOR.

JAMIE: What is it, Doctor?

VICTORIA: I'm frightened.

ASTRID jumps out of the helicopter and calls to them.

ASTRID: Over here - run!

VICTORIA: I can't - I can't!

DOCTOR WHO: You must, it's our only chance.

ASTRID: Hurry!

The DOCTOR and JAMIE half drag VICTORIA to the helicopter and they all get in.

ANTON and TIBOR arrive and fire but the helicopter is already off the ground.

Int. Helicopter. Day.

ASTRID at the controls, the DOCTOR, JAMIE and VICTORIA grouped behind her.

TO HELI-
COPTER IN
SKY.

DOCTOR WHO: A very timely and welcome rescue.

ASTRID: Don't talk for a minute please.

DOCTOR grimaces at his companions at this peremptory order.

- 11 -

MB
(TELECINE TWO, Cont.)

- 12 -

ASTRID concentrates
on flying.

JAMIE: (NERVOUSLY) Hey, Doctor
what's this thing?

DOCTOR WHO: A helicopter. A chopper.

JAMIE: Eh?

DOCTOR WHO: Oh, you know. A
Whirlybird.

JAMIE: (TO VICTORIA) He says it's
a bird!

DOCTOR WHO: No, no, no. A primitive
flying machine.

ASTRID: Another second or two and
I'd have been too late.

VICTORIA: Well, we're safe now,
aren't we?

ASTRID: Depends what you mean by
safe... one of them drilled a hole in
the petrol tank. We might blow up at
any minute ...

Ext. Beach. Sand Dunes.
Day.

ANTON and TIBOR help
OTTO into the hover-
craft and it shoots out
to sea, following the
helicopter.

Outside ASTRID'S
bungalow.

The helicopter lands
and ASTRID and the
others go towards the
bungalow. At the
doorway, the DOCTOR
stops ASTIRD.

GRAMS:
MUSIC
STING,
and on.

- 12 -

DOCTOR WHO: Wait. You're hurt.

ASTRID: It's nothing. We're lucky
to still be alive ...

But she sways slightly.

The DOCTOR and
JAMIE help her.
VICTORIA opens the
door and they go in.

END TELECINE TWO

(1 next)

(2C.1B.4B)

/B2.A2/

19. 1 B 24 / 9. INT. ASTRID'S BUNGALOW. DAY.

MS FRONT DOOR
PULL BACK to
Loose 3-s:
DOC/ASTRID/JAMIE

(VICTORIA OPENS THE FRONT
DOOR AND THE DOCTOR AND
JAMIE HELP ASTRID INTO THE
ROOM.)

VICTORIA in L.
to 4-s.

DOCTOR: Now let's have a look.

ASTRID: I'm all right.

DOCTOR: You're not and please
don't argue. Warm up some water
Victoria.

VICTORIA: Where's the kitchen?

ASTRID: Through the arch. There's
a medical kit in the bathroom.
Through there.

DOCTOR: You can fetch that.

(On to Page 15)

(4 next)

JAMIE out.

VICTORIA out.

PAN R. with
ASTRID and DOCTOR

DOOR, VICTORIA THROUGH
THE ARCH.

THE DOCTOR SITS ON THE ARM
BESIDE ASTRID AND TEARS
THE SLEEVE OF HER BLOUSE,
BENDING BACK TO EXAMINE THE
WOUND.)

ASTRID: It's only a scratch.

DOCTOR: Yes, you're lucky.

ASTRID: Who are you?

DOCTOR: You mean you don't know.

ASTRID: Why should I?

DOCTOR: You went to a great
deal of trouble to us.

20. 4 B 35 / (SHE LOOKS AT THE DOCTOR
MS C. DOOR. WHO IS EXAMINING THE
CONTENTS OF THE MEDICAL
KIT)

JAMIE in.

PAN him L. to 3-s:
ASTRID/DOC/JAMIE

ASTRID: (CHANGING THE SUBJECT)
Are you sure you can use those
things?

(THE DOCTOR NODS ABSENTLY.
JAMIE SMILES AT ASTRID)

JAMIE out.

JAMIE: The Doctor'll fix you
up just fine.

ASTRID: Are you a Doctor?

DOCTOR: I am. Not of any medical significance.

21. 2 C 16 ASTRID: Law? ... Philosophy?/
 MCU DOCTOR

22. 4 B 24 DOCTOR: Which laws and whose
 2-S ASTRID/DOCTOR philosophies, eh?/

ASTRID: You seem determined to be mysterious.

DOCTOR: I do?

ASTRID: Doctor of Science, then?

(THE DOCTOR EXAMINES A SMALL PLASTIC BOTTLE THOUGHTFULLY)

DOCTOR: Perhaps. "Septispray" ... that'll be useful.

ASTRID: A Doctor of Divinity, then?

DOCTOR: You'll run out of Doctors in a minute. You haven't told us your name yet.

(VICTORIA AND JAMIE COME IN FROM THE KITCHEN WITH A BOWL AND A TOWEL AND A METAL JUG OF HOT WATER)

23. 1 B 35 ON
 MLS DOC.'S/ ASTRID: Astrid Ferrier.
 ASTRID/DOC. LOOK
 L.f/g.
 ARCH b/g.

DOCTOR: Jamie ... Victoria ... And I'm the Doctor.

(THE DOCTOR USES SOME COTTON WOOL FROM THE MEDICAL KIT AND DABS AT ASTRID'S SHOULDER. SHE WINCES SLIGHTLY)

DOCTOR: This won't take very long.

24. 2 C 16 / (HE DRESSES ASTRID'S WOUND.)
MCU DOCTOR

25. 4 B 16
MCU ASTRID DOCTOR: (CONT.) Who are these people? Why are they so determined to kill us?/

26. 2 C 16 ASTRID: Kill you. They hate you./
MCU DOCTOR

27. 4 B 16 DOCTOR: Me? But I'm the nicest possible person./
MCU ASTRID

28. 2 C 16 ASTRID: I should say they hate who they think you are - passionately and completely./
2-s VICTORIA/JAMIE

29. 4 B 16 VICTORIA: But why don't we make them see they're making a mistake?/
MCU ASTRID

30. 1 B 16 ASTRID: You wouldn't have time./
2-s ASTRID/DOCTOR

(On to Page 18)

(4 next)

DOCTOR: They sound remarkably dedicated.

ASTRID: They are.

31. 4 B 8 DOCTOR: Tell me something - do
CU ASTRID you hate me?/

32. 2 C 8 ASTRID: Far from it - to me you
CU DOCTOR are the most marvellous and
wonderful person who has ever
dropped out of the skies./

(THE DOCTOR BEAMS WITH
DELIGHT)

And I want you to do something for
me.

33. 4 B 8 DOCTOR: (EXPANSIVELY) Anything
CU ASTRID my dear, anything./

34. 2 C 8 ASTRID: It'll probably cost you
CU DOCTOR your life./

(THE DOCTOR'S SMILE SLIDES
OFF HIS FACE)

But it will be worth it.

35. 4 B 8 DOCTOR: That's comforting. Just
CU ASTRID what do you want me to do?/

36. 2 C 8 ASTRID: I want you to meet the
CU DOCTOR man I work for. Giles Kent.
He'll tell you everything you
want to know./

37. 1 B 24 DOCTOR: I don't think so,
ON ASTRID'S/ Miss Ferrier. No, I'm sorry.
CMS ASTRID TURN

JAMIE: Couldn't we just listen,
Doctor? No harm in that
PULL BACK
with her and
PAN her R.
to 2-s ASTRID/JAMIE

DOCTOR into 3-s:
ASTRID/JAM/DOC

DOCTOR: There's a lot of harm
in it. You don't imagine this
young girl saved our skins for
our sakes, do you?

(DOCTOR LOOKS AT ASTRID)

What do you want us for?

(THEY ALL WATCH ASTRID
FOR A MOMENT)

38. 4 B 24 _____/
O/S 2-s:
ASTRID/DOCTOR,
Fav. ASTRID

ASTRID: (TO DOCTOR) You resemble
very closely - a man who is
determined to be Dictator of the
world. A man who will stop at
nothing./

39. 2 C 24 _____
2-s DOCTOR/VIC.

VICTORIA: A dictator, like
Napoleon?

40. 4 B 24 _____
2-s ASTRID/DOC.

DOCTOR: Who is he?/

ASTRID: Salamander.

DOCTOR: Salamander?

41. 2 C 35 _____
3-s ASTRID/DOC/
VICTORIA.

ASTRID. I know it's difficult to
believe. So will you meet Giles
Kent?/

(VICTORIA LOOKS AT THE DOCTOR)

VICTORIA: You're not going to
agree?

DOCTOR: We can, as Jamie says,
at least listen.

(ASTRID HOLDS OUT A HAND AND
THEY ALL LISTEN.

ASTRID out.

THERE IS THE SOUND OF
THE HOVER MOTOR.) THE

TELECINE THREE: (9")

Outside Astrid's Bungalow.
Seen through window. Day.

The Hovercraft has stopped
some distance away. From it,
OTTO and ANTON are
descending and making for
the cottage.

END TELECINE THREE

(2C.3A/B.4B.1B)

B2.A2.

42. 2 C 35 / 10. INT. ASTRID'S BUNGALOW. DAY.

Loose 3-s:
JAM./DOC./VIC.

ASTRID in L.

ASTRID: The back door.

(THERE IS A CRASH,
OOV)

GRAMS:
CRASH OOV

DOCTOR: Too late.

(THEY ALL LOOK TO THE
ARCH LEADING TO THE BACK
OF THE HOUSE.

43. 3 A 35 /
MLS ASTRID.
TIBOR IN R.

ASTRID MOVES FORWARD AS
TIBOR APPEARS CAUTIOUSLY -
A GUN IN HIS HAND.

44. 2 C 24 /
MS TIBOR
AS HE
STOPS

ASTRID GRABS THE HAND AND
PULLS TIBOR INTO THE ROOM
AND THEN THROWS HIM.)

JAMIE: Come on!

ASTRID: Run for it!

45. 4 B 8 /
CU ASTRID

46. 2 C 24 /
MS TIBOR
PULL BACK and PAN L.
with him to deep
4-s TIBOR/JAM./VIC./
DOCTOR. ASTRID in R.

TIBOR HAS FALLEN BUT HE
STAGGERS UP AND LEANS BACK
AGAINST THE WINDOW TO RECOVER.

47. 1 B 35 /
Loose 2--s:
TIBOR/ASTRID.

Pan him L.

THERE IS A FUSILLADE OF SHOTS AND TIBOR SPINS AND FALLS AS HE IS SHOT THROUGH THE WINDOW.

48. 2 C 24 /
3--s JAM./VIC./DOC.

PAN them R. to Arch.

49. 4 B 24 /
O/S 2--s: TIBOR/ASTRID,
Fav. TIBOR.

50. 3 B 35 ON ASTRID'S
TURN /
MLS Arch.
ASTRID and JAMIE
out R.

ASTRID AND JAMIE RUN OUT THROUGH ARCH.

51. 1 B 35 /
L/A. MLS. FRONT DOOR.
BODY in f/g.
ANTON and OTTO in.

THE FRONT DOOR BURSTS OPEN AND ANTON RUNS IN. HE STOPS AS HE SEES THE DEAD BODY OF TIBOR.

52. 2 C 8 /
MCU OTTO

OTTO FOLLOWS HIM IN THROUGH THE FRONT DOOR, A REVOLVER IN HIS HAND.)

53. 1 B 35 /
Loose 2--s ANTON/
OTTO

OTTO: But I ... He was framed against the window. I saw him. Trying to get out .../

(ANTON LOOKS AT OTTO VENOMOUSLY)

ANTON: No time now! They'll get away.

54. 3 B 35 /
MLS ARCH.
PAN OTTO R.
ANTON in L.

(OTTO MOVES TO THE WINDOW, BREAKS A JAGGED EDGE OF GLASS AWAY WITH HIS GUN.)

OTTO: There they are!

TELECINE FOUR: (12")

Outside the Bungalow. Day.

(TELECINE FOUR, Cont.)

- 22 -

ASTRID and the others
are running across the
grass.

END TELECINE FOUR

(3B.)

A.27

55. 3 B 27 / 11. INT. BUNGALOW. DAY.

Loose 2s:
ANTON/OTTO

Pan them L.

ANTON: No! If we can get in
the air above them, we can
finish it. Let's get that
helicopter.

(ANTON AND OTTO RUN OUT)

TELECINE FIVE: (31")

Outside Bungalow. Day.

ASTRID and the others
hide in a ditch.

OTTO and ANTON run
towards the helicopter.

ASTRID hears the sound
of the engine and turns.

ASTRID: That's the helicopter!

The helicopter takes off.

ASTRID: It'll blow up!

The helicopter blows up.

END TELECINE FIVE
FADE TO BLACK

FADE UP

(4C.2D.1C.)

A3.B37

56. 1 C 8 / 12. INT. GILES KENT'S OFFICE. NIGHT.
CU GILES

GILES KENT: Incredible.

(4 next)

- 22 -

57. 4 C 24 / (GILES MOVES AROUND THE
Deep 3-s: DOCTOR, CIRCLING HIM.)
DOC./VIC./JAMIE

GILES: Absolutely incredible.

DOCTOR: I'm not a specimen in a glass jar.

PAN L. with KENT
and DOCTOR to 3-s:
GENES/ASTRID/DOC.

GILES: I'm sorry. Do sit down.
It's just so astonishing. You
are Salamander.

58. 1 C 24 ASTRID: See what I mean? /
CMS GILES

GILES: But surely you must know how alike you are. After all, Salamander is a world figure!/
/

59. $\frac{4 \text{ C } 24}{3\text{-s: DOC/VIC./JAM.}$

DOCTOR: Er ... well ... my friends and I are visitors, so to speak. We've been out of touch with civilisation for a long time. On ice, as you might say./

60. 1 C 24
CMS GILES

GILES: I see. Now, then. Where shall I start?

61. 4 C 16
Tight 3-s:
DOC./VIC./JAM.

DOCTOR: At the beginning.
My friends and I have been
subjected to a number of attacks
because I look like this
Salamander of yours./

62. $\frac{1 \text{ C } 24}{\text{CMS GILES}}$

GILES: I'm not surprised.

PAN GILES L.

(GILES MOVES AROUND TO HIS DESK AGAIN, TAKES OUT A METAL WIRED SPOOL FROM A DRAWER AND MOVES TO THE SQUARE BOX BY THE TV SET)

GILES: I'll show you why.

(GILES INSERTS THE SPOOL
INTO THE SQUARE BOX, PUNCHES
A NUMBER OF BUTTONS AND TURNS
A COUPLE OF SWITCHES)

GILES: I have a Videowire of Salamander ...

63. 2 D 35 / (ASTRID MOVES TO TURN OFF THE LIGHTS)
MS B.P. SCREEN

... He was addressing the United Zones Conference on World Food.

B.P. SEQUENCE (3); (42")

SALAMANDER moving to a large dias, with some papers in his hand to the sound of tremendous applause.

64. 4 C 16 / SALAMANDER: The progress, Mr. President, of the Conservation establishment at Kanowa in the Australasian Zone, / is, I am delighted to report highly satisfactory. /
3-s: DOC/VIC/JAM.

65. 2 D 35 /
MS SCREEN

We cannot yet guarantee good summer holidays for all However ... we have now in orbit the Mark VII Sun Catcher. /

66. 4 C 8 /
MCU ASTRID

Already, we have been able to concentrate sun-rays into much needed areas. / The great Canadian wheat plains are safe.

67. 2 D 35 /
MS SCREEN

Applause from the delegates.

And now, Mr. President, the Ukraine, the grain field of the planet ... that unfortunate area from Poltava to Kirovograd, that was devastated by the elements two short years ago, what can I tell you about that?

(Cont....)

SALAMANDER: (CONT.)

I can tell you that on both
the banks of the Dneiper River
the corn is ripening in the sun
and ten thousand robot harvesters
are moving down to gather in
fifty million tons of flour ...

Excited applause and
cheers from the delegates.

END OF B.P. SEQ. (3)

68. 4 C 16 / 13. INT. GILES KENT'S OFFICE. NIGHT.
 3-s DOC/VIC/
 JAMIE

(GILES SWITCHES OFF THE
SCREEN. ASTRID TURNS ON
THE LIGHTS.)

VICTORIA: Nothing there to show
he's a bad man.

DOCTOR: I quite agree. He appears
to be a public benefactor.
Quite a speaker too, and very
good looking, didn't you think,
Jamie?/

69. 1 C 16
 CMS GILES

GILES: He's one of the most
popular men in the Planet. Many
people call him the Shop-keeper of
the World .. the Saviour, even,
some of them./

70. 4 C 16
 3-s DOC/VIC/JAMIE

JAMIE: What's he saved the
world from? /

71. 2 D 16
 CMS ASTRID

ASTRID: Starvation. Too little
food for too many people./

72. 1 C 16
 CMS GILES

GILES: Until Salamander invented
his sun-store. But surely, you
know ... you must have heard ...

DOCTOR: Oh, we've heard something
of course.

73. 4 C 16
 3-s DOC/VIC/JAMIE GILES: The sun-store collects the rays of the sun, stores them in concentrated form./
- JAMIE: Hey Doctor - like the Ioniser.
- DOCTOR: A somewhat different principle, by the sound of it.
74. 1 C 16
 CMS GILES VICTORIA: Oh never mind how it works. What's it for?/
75. 4 C 16
 3-s DOC/VIC/JAMIE GILES: Salamander can force grow three, sometimes four crops in one summer./
76. 1 C 16
 CMS GILES JAMIE: Then why did those men want to kill him? But wait a minute! Why is Salamander so dangerous? One minute you say he's saving the world/
77. 4 C 16
 3-s DOC/VIC/JAMIE GILES: For his own ends! He wants power and he's getting it! Total power in some areas. Step by step, he's taking control of the planet./
- DOCTOR: You have proof of that?
78. 1 C 24
 O/S 2-s:
 GILES/DOC, Fav.
 GILES. (GILES OPENS A DRAWER AND BRINGS OUT A BOX OF SLIDES)
79. 4 C 8
 MCU DOCTOR GILES: I was once a High official in the World Zone Authority. Deputy Security Leader for Europe and North Africa. Salamander discredited and ruined me because he realised I was beginning to get suspicious./
80. 1 C 24
 O/S 2-s GILES/DOC. DOCTOR: You could be making up stories against Salamander then - merely for revenge./

B.P. SEQUENCE (4):(50")
(Slides of stills)

81. 2 D 35
MS SCREEN.
DOCTOR L.f/g.

(1)

GILES: Yes, I suppose so.
But - er - well you judge for
yourself. You remember
MICHAEL ASSEVSKI - Controller
of the Eastern European Zone?/
ASSEVSKI, drowned at sea, a mile
from the shore.

ASTRID: Assevski was an Olympic
swimming champion.

- (2) GILES:(OOV) British Zone:
JOHN FREREMONT, murdered.
- (3) LARS HELVIG, Controller of the
Scandinavian Zone. Committed
suicide. This photograph was
taken two days before his death ...
- (4) CCHEINU ... murdered.

END B.P. SEQUENCE (4)

82. 1 C 24 /
2-s GILES/
DOCTOR

14. INT. GILES KENT'S OFFICE. NIGHT.

GILES: (CONT.) All of them were
with Salamander or with his
assistant, a man named Benik, a
short while before their deaths./

83. 4 C 24
Deep 3-s: GILES/
ASTRID/DOCTOR

ASTRID: All of them replaced by
men known to be in Salamander's
power.

DOCTOR: Known by whom?

GILES: By me, Doctor.

84. 1 C 8
CU GILES

DOCTOR: Then why not go to the
proper authorities ... the
police or whatever ...?/

85. 4 C 8
 CU DOCTOR GILES: Because I'm discredited ...
 don't you see? Because Salamander
 is so popular! And also because
 the man who took my place, Donald
 Bruce, has since risen to be
 overall Security Chief. I'm his
 personal case and he's convinced
 that I'm out to avenge myself on
 Salamander./

86. 1 C 8
 CU GILES DOCTOR: But surely there's someone
 you can take your story to?/

GILES: Oh, yes. Helvig believed
me. So did Assevski. And they're
dead. However, there is one other
man. Alexandre Denes, Controller
of the Central European Zone. But
none of them do anything until it's
too late!

87. 4 C 8
 MCU VICTORIA VICTORIA: I'm surprised/...
 If Salamander is everything you say
 he is, why hasn't he tried to ...
 well, to ...

88. 1 C 8
 CU GILES GILES: Dispose of me?/ He has.
 But he's afraid. The testimony
89. 2 D 24
 CMS DOCTOR. of a dead man still carries weight
 legally./

PAN him R. to
Deep 2-s:
ASTRID/DOCTOR

DOCTOR: Well, It seems we have a
problem. Whether to believe
Mr. Kent or not.

GILES: There is a way you can find
out for yourself.

DOCTOR: How?

ASTRID: Impersonate Salamander.

90. 4 C 16
 2-s: VIC./JAMIE DOCTOR: I thought that's what you
 were after./

JAMIE: You certainly do look like
him, Doctor.

91. 2 D 24 VICTORIA: Exactly like him./
 2-s: ASTRID/DOC.

DOCTOR: Ah, but there's more to it than that. What about the voice?

ASTRID: Nearly the same pitch ...
 my the accent ...

92. 4 C 8 DOCTOR: My dear girl, only the
 MCU DOCTOR. accent. What did he say ...
 "We still cannot guarantee good
 He moves into summer holidays ..."
 CU. "Guarantee" ... "Guarantee" ...
 very tricky you see. Of course,
 phonetics have always interested
 me. "Holidays" ... "Summer" ...
 yes, he must have come from Mexico,
 Quintana Roo or Yucatan, I
93. 1 C 16 shouldn't wonder./
 CMS GILES

 GILES: That's incredible Doctor ...
 He was born in Merida, State capital
94. 4 C 16 of Yucatan./
 3-s: DOC./VIC./JAM.

 DOCTOR: Mm, but there are other
 very strong influences ... Oh, I
95. 1 C 16 could get it in time. But what if
 CMS GILES. I do? What then?/

PAN him R.

GILES: You can walk into Salamander's
Research station at Kanowa, find out
how he's getting control of the
separate World Zones and bring out
absolute proof.

(THE DOCTOR SHAKES HIS HEAD
DOUBTFULLY.)

A PHONE FLASHES ON THE DESK,
AND GILES ANSWERS IT.)

GILES: Yes? I see. Right.

(HE REPLACES THE RECEIVER)

96. 4 C 24 GILES: How long did you say it would take you to master Salamander's accent?/
 Loose 3-s:
 DOC/VIC./JAMIE
 DOC. to C. of Shot
97. 1 C 8 DOCTOR: I didn't. It would take at least three weeks, perhaps four./
 CU GILES
98. 4 C 24 GILES: While we've been talking, the Security Chief I told you about - Donald Bruce, has cordoned off this area. He's on his way here himself ...
 3-s DOC/VIC/JAM.a/b
99. 1 C 8 now./
 CU GILES
- GILES: I'd say you've got about two minutes, Doctor.
- DOCTOR: Out of the question.
100. 4 C 16 GILES: You know what he'll do if he meets you? A man who resembles Salamander so closely .../
 Tighter 3-s:
 VIC/DOC/JAMIE
101. 1 C 8 { DOCTOR: I don't care what he'll...
VICTORIA: It isn't fair to ...
JAMIE: You can't expect the Doctor to .../
 CU GILES
102. 4 C 8 GILES: Will you listen! You'll be guilty of impersonation as soon as Bruce sees you Doctor. I mean it. Being with me is enough for that./
 CU DOCTOR
103. 1 C 8 DOCTOR: Isn't there another way out?/
 CU GILES
104. 4 C 8 GILES: Only one. Play Salamander./
 CU VICTORIA
105. 2 D 24 VICTORIA: But the clothes.../
 4-s a/b.
 CRAB R. with GILES
 to 4-s:
 VIC./JAM./GILES/DOC.

(GILES GOES TO THE INNER
OFFICE DOOR.)

GILES: There are some things in
here ... not quite so eccentric ...
do the best you can.

DOCTOR: I won't do it ...
I can't....

GILES: Your friends, Doctor.
Do you want them to suffer?
Because they will, you know.

DOCTOR: Wait a minute. Why is
this man Bruce coming here?
No, don't push me ...

GILES: There isn't time ...

DOCTOR: You sent for him? No,
no. You tipped him off.

GILES: You couldn't expect me to
pass up a chance like this, could
you?

(A BELL SOUNDS SHARPLY,
AND THEN CUTS OFF)

GILES: He's coming. Go on.

(GILES PUSHES THE DOCTOR
THROUGH THE DOOR AND CLOSES
IT)

ASTRID: Giles, what have you done,
for heaven's sake! It's too
risky ...

106. 4 C 35 /
LS ASTRID and
GILES. CRAB L.
and PAN R. to
include FRONT DOOR
R. of frame.

(FROM OUTSIDE - THE SOUND
OF RUNNING FEET, THE DOOR
CRASHES OPEN AND A SECURITY
GUARD STANDS IN THE DOORWAY
COVERING THEM WITH HIS GUN.

MORE FOOTSTEPS CAN BE HEARD.
DONALD BRUCE COMES IN THROUGH
THE DOOR AND LOOKS THEM OVER)

BRUCE: Hello Kent. Doing some recruiting are you?

(HE LOOKS AT VICTORIA
AND JAMIE)

BRUCE: (CONT) Bit young for killers, aren't they?

VICTORIA: What do you mean?

GILES: Alright, what do you think you're doing, charging in here like this ...

BRUCE: Any time, Kent. I've got the right and you know it. Any time I like.

GILES: What do you want?

BRUCE: That's better. You're ex-security - you know the way it has to go. We might as well be nice and civil about it, mightn't we?

107. 2 D 24 / (HE SNAPS ROUND ON ASTRID)
 2-s ASTRID/BRUCE

BRUCE: (CONT) That bungalow in Cedar District ... in your name, right?

ASTRID: Yes, why?

BRUCE: I have to tell you there's been an awful nasty mess out there. Someone got himself shot in your living room.

108. 1 C 8 / (HE SNAPS ROUND ON JAMIE
 MCU BRUCE AND VICTORIA)

109. 4 C 8 BRUCE: (CONT) ... and who are
 2-s: VIC./JAMIE you two?

(1 next)

(109 on 4)

JAMIE: Jamie McCrimmon.

BRUCE: (To Victoria) and ?

110: 1 C 8 JAMIE: Victoria Waterfield
mcu Bruce

111: 1 C 8 BRUCE: What's the matter, can't you speak ?
mcu Vic/Jamie

112: 1 C 8 VICTORIA: Don't shout at me, please
mcu Bruce

BRUCE: Very good! The outraged public citizen. (TO KENT).
Do they know who I am ?

GILES: Yes, they do.

113: A C24 ON BRUCE: Pity I like to hear you say it. Now listen to this,
BRUCE'S all of you. (TO KENT). One of your men was murdered
TURN in a bungalow rented (TO ASTRID) to you. The remains
3-S of two others were found in what was left of a
ASTRID/BRUCE/GILES. helicopter. You were in the bungalow at the time and
you had three other people with you. Two youngsters
and a man... right ? (TO ASTRID). Now there was another
man wasn't there, so let's deal with that first where
is he ?

114: 1 C 16 ON BRUCE: (BRUCE SNAPS A FINGER AND POINTS TO THE INNER DOOR).
BRUCE'S
2-S
ASTRID/BRUCE

115: 2 D 35 THE GUARD MOVES TO THE DOOR. FLINGS IT OPEN AND
M S GUARD CROUCHES DOWN. HIS GUN AT THE READY. THE DOCTOR
EMERGES).

RECORDING

BREAK

(10.40)

116: 1 C 8 /

BCU BRUCE

14A INT. GILES KENT'S OFFICE NIGHT

(BRUCE AND THE DOCTOR CONFRONT EACH OTHER)

117: 4 C 8 /

BCU DOCTOR

DOCTOR: Hello Bruce, what are you doing here ?

118: 3 B

ROLLER CAPTION:

DR. Who
PATRICK TROUGHTON

Jamie
FRAZER HINES

Victoria
DEBORAH WATLING

Anton
HENRY STAMPER

Rod
RHYS McCONNOCHIE

Curly
SIMON CAIN

Astrid
MARY PEACH

Giles Kent
BILL KERR

Donald Bruce
COLIN DOUGLAS

Title Music by RON GRAINER and the BBC
Radiophonic Workshop.

Story Editor
PETER BRYANT

Film Cameraman
FRED HAMILTON

Film Editor
PHILIP BARNIKEL

Designer
CHRISTOPHER PEMSEL

Slide 1 /

Producer: INNES LLOYD

Slide 2 /

Directed by: BARRY LETTS

BBC TV

FADE SOUND AND VISION.....